



Cover: Elizabeth Catlett's *Mother and Child*, a 1971 sculpture in polished cedar, depicts tender yet fierce maternal love (h. 67.3 cm, Ronda Stryker, William Johnston, Michael, Megan, and Annie Johnston). © Catlett/Licensed by VAGA, New York, NY



Among the rarely seen Magna Graecia works is Statuette of a Dancing Woman, ca. 450–430 BC (cast bronze, h. 12.5 cm, Museo Archeologico Nazionale di Reggio Calabria, inv. 8799). Photo: Bruce M. White

Magna Graecia: Greek Art from South Italy and Sicily

North Gallery, October 27, 2002–January 5, 2003
Eighty-one masterworks of Greek art made in ancient South Italy and Sicily

Battle of the Nudes: Pollaiuolo's Renaissance Masterpiece

South Galleries, through October 27
Early Italian engravings and the mastery of the human figure in Renaissance art

Raphael and His Age: Drawings from the Palais des Beaux-Arts, Lille

Galleries 216 and 217, through November 3
Twenty-seven drawings by the Renaissance master, as well as works by Botticelli, Filippino Lippi, and Fra Bartolommeo

Elizabeth Catlett: Prints and Sculpture

Galleries 241/242, through January 5, 2003
Emotional depth and the quest for social justice in six decades of work by an important African-American artist

Looking at Children

Galleries 103/104, through December 4
The world of children, in photographs from the permanent collection

Challenging Structure:

Frank Gehry's Peter B. Lewis Building

Gallery 244, October 6, 2002–February 24, 2003
Drawings, photographs, and models trace the evolution of this nearby project on the CWRU campus

Girl Culture: Photographs by Lauren Greenfield

Gallery 105, through December 4
Provocative images explore the nature of modern femininity

From the Director

Dear Members,

I'll begin at the end of the month by calling your attention to an exciting new exhibition of ancient art, *Magna Graecia: Greek Art from South Italy and Sicily*, which opens to the public on Sunday, October 27. Members preview times are Friday evening, October 25 from 5:00 to 9:00 and all day Saturday the 26th. The members party is Sunday evening at 6:00. This groundbreaking show examines how Greek art spread across the Mediterranean, and includes numerous works that have never before traveled to the United States. Curator Michael Bennett's article provides an introduction.

A more recent artistic trend is the spread of Frank Gehry's distinctive architecture—from the Guggenheim in Bilbao to our own neighborhood. To celebrate the opening of the Peter B. Lewis Weatherhead School of Management at Case Western Reserve University, we present an exhibition of drawings, photographs, and models that illuminate the process by which a Frank Gehry design becomes a physical reality, an inspired recipe of creative intuition and technology. Cathleen Chaffee's article describes this show. On the 11th, we screen *Constructive Madness*, documenting Gehry's work on the never-built Peter B. Lewis residence.

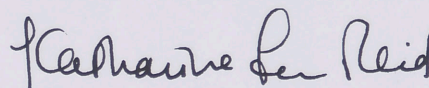
Our third feature article this month offers another perspective on contemporary art, when Associate Curator of Musical Arts Paul Cox tells how the composer Morton Feldman was inspired by and provided inspiration to the Abstract Expressionist artists of the 1950s. Additional performing arts and

musical offerings cover everything from Persian music and Portuguese fado singing to Renaissance chamber music and Morton Feldman's experimental *Triadic Memories*. You can still subscribe to the VIVA! or Gala music series and enjoy many exciting performances at a substantial discount off the single-ticket price.

Our two parallel excursions into the Italian Renaissance continue with *Raphael and His Age*, gathering drawings from the Palais des Beaux-Arts in Lille, France, and *Battle of the Nudes*, an in-depth look at our Renaissance master print by Pollaiuolo. These exhibitions present a unique and intimate view into masterpieces of the period. *Elizabeth Catlett: Prints and Sculpture* celebrates one of the grand figures in contemporary art, whose work often explores themes of African-American life while advocating for social justice. And a new show of photographs by Lauren Greenfield takes an unblinking look at modern femininity.

Finally, an extra-special event on October 30 brings the inventive Alloy Orchestra, hailed by critic Roger Ebert as "the best in the world at accompanying silent films," performing in Gartner Auditorium to a group of three hilarious short movies starring Fatty Arbuckle and Buster Keaton.

Sincerely,



Katharine Lee Reid, Director

Acclaimed architect Frank Gehry's Peter B. Lewis Building at Case Western Reserve University is the museum's newest neighbor. Challenging Structure, an in-depth look at Gehry's creative process, opens October 6.





The Greeks in Italy

**Magna Graecia:
Greek Art from
South Italy and
Sicily**

October 27, 2002–
January 5, 2003

The Greek colonization of South Italy and Sicily was a watershed event that left its mark on both the development of Rome and the Italian Renaissance. In the eighth century BC, an adventurous band of Greeks from Euboea, a large island to the north of Athens, sailed into the Bay of Naples and established a colony on the northern coast of the island of Ischia. The settlement, Pithekoussai, was the first of many that would be founded by Greeks over the next few hundred years. Like the America that greeted the first English colonists, Italy was a land of opportunity.

So dense was the constellation of Greek city-states in South Italy and Sicily during the Classical period that the region came to be called by the Greeks themselves "Megale Hellas," and later in Latin "Magna Graecia" (Great Greece). These ancient Greeks brought with them their cultural insti-

tutions: their gods and mythology, their zeal for competitive sport, their poetry and philosophy, and their art. Just as in old Greece, in cities such as Paestum (Posidonia) on the west coast of Italy, or Agrigento (Akragas) on the southern coast of Sicily, grand temples were built to honor the Olympian gods. The Western Greeks also excelled in other traditional art forms such as painted pottery, jewelry, and monumental and small-scale sculpture in stone, bronze, and fired clay. This artistic production was admired and emulated by the Etruscans and Romans, who would spread Greek cultural values throughout the far-flung reaches of their empire. To borrow a term from astrophysics, the Greek colonization of Italy was a cultural "big bang."

The copious remains of the civilization of Western Greece are displayed in numerous region-



Herakles and Alkyoneus
Metope, ca. 560–550 BC, is
part of the famous group
of Archaic architectural
sculptures from the sanctu-
ary of Hera at the Sele

River (sandstone, h. 83 cm,
l. 152 cm, w. 31 cm,
Museo Archeologico
Nazionale di Paestum, inv.
133155). Photo: Bruce M.
White

The exhibition and cata-
logue have received gener-
ous support from The
National Endowment for
the Arts, James E. and
Elizabeth J. Ferrell, The
Hellenic Preservation Soci-
ety of Northeastern Ohio,
Adelphia Communications,
and Shelby White and
Leon Levy. The exhibition is

supported by an indemnity
from the Federal Council
on the Arts and the Hu-
manities. Promotional
support is provided by The
Plain Dealer, City Visitor,
and 90.3 WCPN. The
museum receives general
operating support from the
Ohio Arts Council.

Far right: Altar with Gorgon, Pegasus, and Chrysaor, ca. 500–475 BC, depicts the Gorgon Medusa, her face transformed into a horrifying mask. She looks straight ahead and runs to her left, holding in her arms Pegasus and Chrysaor, the two creatures born from her union with Poseidon (painted terracotta, h. 116 cm, w. 35 cm, l. 77 cm [at base], Museo Archeologico Regionale di Gela, inv. Sop. BL 10). Photo: Bruce M. White



Above: Youth of Agrigento, ca. 480 BC, exhibits a strong plasticity. Stylistic traits include the thoughtful treatment of the body, the soft modeling of the face, and the polishing of the wide surface of the torso, which is devoid of any attempt to depict the superficial anatomical features typical of the Archaic period (marble, h. 102 cm, Museo Archeologico Regionale di Agrigento, inv. C1853). Photo: Bruce M. White



Mirror with Satyr and Youth, ca. 400–350 BC, was discovered during excavations for a water main in Contrada Grizzoso, near present-day Rosarno. The erotic scene, characteristic of a Dionysian theme, is set in the countryside, which is

indicated by stylized plants and rocks representing the natural environment and forming the base for the figures (cast bronze, h. 29 cm, Museo Archeologico Nazionale di Reggio Calabria, inv. 5762). Photo: Bruce M. White



al museums in South Italy and Sicily. Seeing all these collections would involve weeks of travel by car and ferryboat. Even among specialists, few have seen the many museum collections that preserve the artistic legacy of the ancient Greek colonists of Italy. These treasures have never traveled to the United States, until now.

Magna Graecia: Greek Art from South Italy and Sicily, organized by the Cleveland Museum of Art and the Tampa Museum of Art, brings the finest examples of ancient Greek art from a number of Italian regional museums to America for the first time. The exhibition's curatorial team reflects a genuine spirit of American-Italian collaboration. Aaron J. Paul of the Tampa Museum of Art and I are co-curators, in collaboration with Mario Iozzo, director of the Center for Conservation in Florence and director of the archaeological museum of Chiusi, Italy. A true survey of the art of Western Greece, the exhibition includes masterworks from the archaeological museums of Paestum, Taranto, Reggio Calabria, Sybaris, Syracuse, Gela, Agrigento, and Palermo.

■ Michael Bennett, Curator of Greek and Roman Art



Marilyn Nonken performs Feldman's *Triadic Memories* on October 20. To hear excerpts from the piece, visit the Department of Musical Arts Web site at www.clevelandart.org.

Between Painting and Music

Comparing visual art to music presents both opportunities and conundrums. Often, comparison is useful on a metaphorical level using a shared analytical language of words like texture, harmony, rhythm, contrast, and color to describe aspects of each art form. For example, a painting and a piece of music can both be described as rhythmic, though in completely different ways. A painting's rhythm is frozen in time, whereas musical rhythm is in motion through time. But for the composer Morton Feldman (1926–1987), the language of painting—particularly the theories and practices of the Abstract Expressionists and color-field painters—influenced his music to such a degree that he described his work as “between music and painting.”

A self-taught composer, Feldman identified with the nonacademic approach of the Abstract Expressionists. In 1950 the composer John Cage introduced Feldman to the burgeoning New York avant-garde. He subsequently met painters Franz Kline and Willem de Kooning, art dealer Leo Castelli, and poet Frank O'Hara at the Eighth Street Art Club, and more informally socialized with the likes of Jackson Pollock and Philip

Guston at the Cedar Tavern. Feldman referred to the painters as his “graduate school” and moved in the same social circles through galleries (especially those of Castelli and Betty Parsons) and museums. Feldman's loyalties with this group of painters would remain strong throughout his life. He performed his piano works at the Egan Gallery for Robert Rauschenberg's *Red Show*, and later wrote the music for documentary films about Pollock and de Kooning and dedicated works to Guston and Kline.

Feldman wrote music by placing paper on an easel, like a painter. His early scores were graphic—that is, written using an invented graphic musical notation on graph paper, as opposed to traditional five-lined staff paper. In addition, he worked in ink and never revised his early works in order to capture the “process of composition.” He was, admittedly, imitating painters like Guston, who spontaneously mixed paint directly on the canvas. Feldman confessed that the new painting made him “desirous of a sound world more direct, more immediate, more physical than anything that had existed before.” Through the language of painting—Feldman often spoke of color, flatness,

Works by Philip Guston and Mark Rothko hang together in gallery 239.



It is clear how Feldman absorbed, in a musical sense, the constructivist aspects of Jasper Johns's crosshatching works. For example, in Johns's *Usuyuki* from 1977–78, the organization of the 27 blocks of crosshatching—wherein each block is repeated, inverted, and varied—evokes the formal structure and melodic elements of *Triadic Memories* (encaustic and collage on canvas, 89.2 x 145.8 cm, Leonard C. Hanna Jr. Fund 1993.109).



Composer Morton Feldman (left) hobnobbed with John Cage and adventurous visual artists of the 1950s.

light, illusion, perspective, surface, space, and material to describe his music—he became inspired to create sensuous, intuitive works. Sound was his paint. How the sound was produced, the attack and decay of the sound, the “light” of the sound, the interaction of one sound to another texturally, became integral elements in his musical canvas. To Feldman, “the use of the instrument must be as sensitive as the application of paint on canvas.” What he created was like nothing else ever heard and stood in stark contrast to the cerebral precision of European modernists such as Karlheinz Stockhausen and Pierre Boulez.

In the late 1970s, Feldman began to write epic works (perhaps as a musical analogy to the expansion of scale in painting). His work *for Philip Guston* (1984) lasts just over four hours! It was also at this time that Feldman became inspired by Jasper Johns's crosshatching works and his ideas on variation, which Johns put quite simply as: “Do it one way, then in another way.” It was in this context that Feldman composed *Triadic Memories* for solo piano in 1982.

The hour-long *Triadic Memories* was written for the pianist Aki Takahashi and derives its name from Feldman's memories of three important pianists: David Tudor, the Australian pianist Roger Woodward, and Ms. Takahashi. Using a limited range of intervals (seconds and sevenths, major and minor), Feldman creates a unique tonal palette by having the pianist play half-pedal throughout, producing a slightly blurred and nuanced sound. The music is repetitious but each repetition is slightly altered rhythmically, giving the illusion of gently shifting musical timbres—not unlike the blending of color in a Mark Rothko painting. The result is a hypnotic and highly spiritual work.

Audiences have the rare opportunity to hear a performance of *Triadic Memories* by the New York-based pianist Marilyn Nonken on Sunday, October 20, at 2:30.

■ Paul Cox, Assistant Curator of Musical Arts



Challenging Structure: Frank Gehry's Peter B. Lewis Building

October 6, 2002–
February 24, 2003

Challenging Structure

When Case Western Reserve University officials sought someone to design a new building for the Weatherhead School of Management, they looked for dynamism and innovation—qualities the school hopes to foster in its students. In selecting Frank Gehry, the university chose one of the world's most celebrated architects, the subject of numerous international exhibitions, extravagant praise, and sometimes stinging criticism. Building in Cleveland excited Gehry, he says, because there is “a need, a passion finally to make something special.”

Challenging Structure: Frank Gehry's Peter B. Lewis Building invites museum visitors to experience Gehry's design process for the provocative Weatherhead building, from conceptualization to construction. The exhibition includes the original photograph of an Arizona canyon that inspired the structure's interior, early sketches and plans, and more than 40 building models that Gehry developed with his studio and the Weatherhead School's

models evolved into more fully finished programming models and design process models. These developed into studies of interior spaces and final models of the structure in its surroundings.

In *Challenging Structure* visitors see how models become part of a larger process used by Gehry to envision what a building could be, as well as tools to convey his vision to others. The early models, like a stenographer's shorthand, communicate in a coded language specific to the building process. Twisted pieces of paper become classroom spaces and foam blocks become brick walls. According to Gehry, “If you follow and hold the dream in your head and play with the models and keep going back to reality, in the end you get it.”

Gehry often is associated as much with art as he is with architecture and has developed working relationships with many contemporary artists, including Ed Ruscha and Claes Oldenburg. “One of his greatest achievements,” says the artist Richard Serra, “is to collect the history of contemporary art and with an unabashed wit, cunning, and playful-

Gehry's new building on the CWRU campus challenges traditional notions of structure—inside and out.

Photos: Howard T. Agriesti

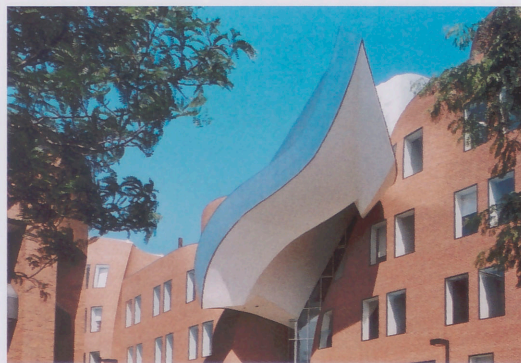


On October 11, enjoy the free Cleveland premiere of *Constructive Madness*, an Ohio State University production documenting Frank Gehry's work on the never-built Peter B. Lewis residence. The film is by Jeffrey Kipnis, Thomas Ball, and Brian Neff.

staff and students. You can also watch a demonstration of CATIA, the computer software that enables Gehry's unorthodox designs to be built.

The five-story building, named for its principal benefactor, encompasses 145,000 square feet and is distinguished by more than 60,000 square feet of undulating steel-clad exterior surfaces. Gehry's innovative form perches shimmering over the University Circle landscape.

The models and plans on view demonstrate how the architect's process is one of constant evolution and change. Using wooden blocks on a foam foundation, Gehry worked with school representatives to determine the building's overall parameters. These movable blocks allowed spaces to be configured and reconfigured in the early stages of the design process. Then “massing models” of what might become the actual building were constructed out of paper, cardboard, foam, and wood. Massing



ness make it his own vocabulary.” It is only fitting that Gehry's working process as both an architect and an artist should be examined here at the museum.

A work of inspirational architecture that challenges convention as well as structure, the latest addition to the Gehry pantheon has altered Cleveland's architectural landscape. *Challenging Structure* invites dialogue on how this strikingly different building will affect the human landscape as well.

■ Cathleen Chaffee, Curatorial Assistant, Contemporary Art





FILM

After the War, Before the Wall

This series was organized by the Film Society of Lincoln Center Touring Program together with the Goethe-Institut New York. It is made possible through the extraordinary generosity of KirchMedia. The series was selected and curated by Klaus Eder and Hans Kohl, with the assistance of Richard Peña. Special thanks to Dr. Stephan Nobbe and Juliana Wanckel (Goethe-Institut New York). Additional funding has been provided by the National Endowment for the Arts.

For the six additional films showing at the Cleveland Cinematheque, Cleveland Institute of Art, call 216-421-7450 or visit www.cia.edu

German Cinema, 1945-60

German film from the immediate postwar era is a black hole in most people's knowledge of world cinema, so this retrospective is a revelation. Showing here and at the Cleveland Cinematheque, the series includes films that address Germany's Nazi past and lighter commercial films that adroitly sidestep it. Each film \$6, CMA and Cleveland Cinematheque members \$4.

The Murderers Are Among Us

Wednesday, October 2, 7:30.
(E. Germany, 1946, b&w, subtitles, 16mm, 85 min.) directed by Wolfgang Staudte, with Hildegard Knef. Germany's first postwar film is an expressionistic look at its Nazi past. It met resistance from Occupation authorities. In bombed-out Berlin, an emotionally shattered ex-army doctor teams up with a beautiful concentration camp survivor to expose a Nazi war criminal who has become a successful businessman.



The Lost One

ALLOY AND ARBUCKLE

The Alloy Orchestra Accompanies Arbuckle & Keaton Comedy Shorts

Wednesday, October 30, 7:30.

Roger Ebert calls the Alloy Orchestra "the best in the world at accompanying silent films." The Boston-based trio—combining electronic instruments with junk-metal percussion—returns to the museum to provide raucous accompaniment to three short comedies starring Roscoe "Fatty" Arbuckle and Buster Keaton. Arbuckle, a 320-pound baby-faced comic, was, next to Charlie Chaplin, the most popular screen comedian of his day. But his career ended abruptly in scandal in 1921 when a starlet, Virginia Rappe, died at a party he was giving. Though Arbuckle was exonerated, he never acted again, and died in 1933.

Arbuckle gave Buster Keaton his start in the movies, and the two men made a hugely popular series of shorts between 1917 and 1920, all of them directed by Arbuckle.



Tonight's program includes three of these movies, all in new 35mm prints: *The Bell Boy* (1918), in which Fatty and Buster work at a hotel; *Back Stage* (1919, shown above), which anticipates Keaton's subsequent *The Playhouse*; and *The Garage* (1920), which sees cars destroyed. Total running time 77 min. Special admission \$12, CMA members \$10, and kids 12 and under \$6.

In Those Days

Sunday, October 6, 1:30.
(W. Germany, 1947, b&w, subtitles, 35mm, 111 min.) directed by Helmut Käutner. In this unusual postwar drama, Germany's checkered history from 1933 to 1947 is reflected in the life of a car and its seven owners.

Roses Bloom on the Grave in the Meadow

Wednesday, October 9, 7:00.
(W. Germany, 1952, b&w, subtitles, 35mm, 90 min.) directed by Hans H. König. Uncharacteristically dark *Heimatfilm* in which a farmer's daughter is raped by an ogre-like neighbor. Cinematically stunning.

The Lost One

Wednesday, October 16, 7:00.
(W. Germany, 1951, b&w, subtitles, 35mm, 99 min.) directed by Peter Lorre, with Lorre. Peter Lorre's only film as a director focuses on a German doctor haunted by his past during the Third Reich. The expressionistic visuals show the influence of Fritz Lang.

Kirmes

Sunday, October 20, 1:30.
(W. Germany, 1960, b&w, subtitles, 35mm, 104 min.) directed by Wolfgang Staudte, with Götz George. Fearful villagers in 1945 deny help to a young army deserter and then, 15 years later, deny responsibility for his death. A scathing indictment of German village life.

Sissi

Wednesday, October 23, 7:00.
(W. Germany/Austria, 1955, color, subtitles, 35mm, 102 min.) directed by Ernst Marischka, with Romy Schneider and Karlheinz Böhm. Opulent period romance in which a Bavarian princess meets and falls in love with Austrian emperor Franz Josef.

My Schoolmate

Sunday, October 27, 1:30.
(W. Germany, 1960, b&w, subtitles, 35mm, 94 min.) directed by Robert Siodmak, with Heinz Rühmann. When a German postman writes a letter to former classmate Hermann Göring, telling him to end WWII, he is declared officially insane—a brand that sticks into the postwar era, preventing the postman from returning to work. A tragicomic look at the mechanisms of bureaucracy.



HANDS-ON ART

Artist Demonstrations

Printmaking Demonstration

Saturday, October 5, 2:00–2:30,
Interior Garden Court. Amy
Worthen, Des Moines Art Center.

Fresco Demonstration

Wednesday, October 9, 5:30–8:00
and Sunday the 20th, 2:00–4:00.
Nathan Wasserbauer, fresco artist.



Adult Studio Classes

Fall Museum Art
Classes for young
people begin
October 19.

Register through
the Ticket Center
or by filling out
the flyer included
in the September
magazine.

Registration starts September 23.
Call the Ticket Center at 216-421-
7350 or 1-888-CMA-0033.

All-day Drawing Workshop

Saturday, October 19, 10:30–4:00.
Intensive class for beginners to ad-
vanced, sketching from figurative
sculptures in the galleries. Limit
15. \$60, CMA members \$30; fee
includes materials.

Painting in Oil: Still Life, Portraiture, and Landscape

Note revised dates: Ten Fridays,
October 4–December 13, 6:00–8:30
(break for Thanksgiving).

Susan Gray Bé, instructor. Balance
of color, pattern, contrast, texture,
and, most importantly, form can
strengthen composition in oil. The
needs of the beginner as well as the
experienced painter will be met by
encouraging students to become
sensitive to color preferences and
other important aesthetic choices as
they learn to create form and
strengthen composition. Limit 12.
\$140, CMA members \$70; \$60 sup-
plies fee.

Drawing Sculpture

Note revised dates: Eight Fridays,
October 11–December 6, 6:00–8:30
(break for Thanksgiving).

Susan Gray Bé, instructor. Works in
the Asian, Greek and Roman, Egyp-
tian, European, and American gal-
leries provide inspiration while
using various dry media. Limit 12.
\$120, CMA members \$60; fee does
not include supplies.

Family Workshops

Family Express

Sundays, 2:00–4:30.

Free hands-on, drop-in workshops
for the entire family.

October 6 and 13, *Sculpt It*. Create
fun sculptures using a variety of
materials.

October 27, *Ancient Art Feast*.
Ancient art inspires this creative
workshop.

Sunday FunDay

Sunday, October 20.

1:30 *Family Tour*

2:00–3:00 *Storytelling: Tales from
Africa II*

3:00–4:30 *Watchdogs and Other
Guardian Pets*. Design a perfect
pair of pets to guard your own per-
sonal entrance.

Dyane Hanslik
mimics the figure's
pose in the frag-
ment of a lime-
stone Maya stela
(7th–8th century,
Mexico or Central
America, h. about
244.3 cm,
Purchase from the
J. H. Wade Fund
1967.29).

PERSONAL FAVORITE

"I see this Maya stela as a kind of
billboard for the entrance to the
Art of the Americas," says Dyane
Hronek Hanslik, assistant director
of family and youth programs. The
Front Face of a Stela is in gallery
104, at the base of the stairs up to
the interior garden court. "I've
been fascinated with Maya culture
since I was turned onto it by a
teacher, Franny Taft [longtime
faculty member at the Cleveland
Institute of Art and a museum
trustee]. She instilled in many of
us a wonderment and appreciation
for the art of this area.

"One of the things I love
about this piece is how explicitly
it describes the beaded net that
comes down over the dress. The
headdress is very detailed, adorned
with quetzal plumes. And there
are very clear glyphs that pay
homage to a nearby king and that
spell out the name, Na Kan Ajaw,"
the figure portayed in the relief.



"It's a distinctive and very peculiar
type of iconography. I love it that
even though it's such an old piece,
it still includes the signatures of the
artists who worked on it. That's
very unusual. We don't know why
they signed it, but they did.

"As an artist, I love that it's
such a tactile kind of surface.
There are brownish areas that come
from substantial iron deposits.
Since it's limestone, it's soft, and it
has become worn and pitted with
age. The deterioration talks about
its age and the time and place from
which it comes."

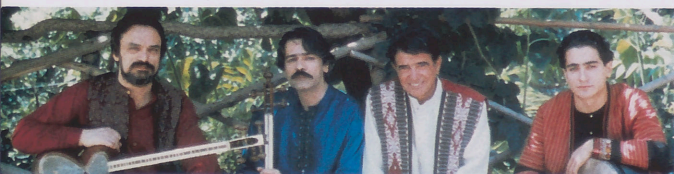


Performing Arts

Buy tickets at
the Ticket Center,
216-421-7350 or
1-888-CMA-0033.

Masters of Persian Music: Shajarian, Alizadeh, Kalhor

Friday, October 4, 7:30.
A true superstar lineup of Iran's
greatest musicians comes together
for an 18-date North American tour
that begins in Cleveland. UNESCO
Picasso Award-winning vocalist
Mohammed Reza Shajarian is
joined by multi-instrumentalists
Hossein Alizadeh and Kayhan



Masters of Persian
Music



Branco

Kalhor and rising star Homayoun
Shajarian. "It is almost impossible
to translate the significance of the
tour." —*Boston Globe*. \$35 and \$31,
CMA members \$31 and \$28.

Cristina Branco

Friday, October 18, 7:30.
The mesmerizing singer Cristina
Branco is one of the leading inter-
preters of fado, the passion songs of
Portugal. In her Cleveland debut,
she is joined by guitarist-composer
Custodio Castelo and an ensemble.
"Portugal's eminent fado chan-
teuse" —*Time*. \$27 and \$23, CMA
members \$23 and \$20.

Big Band Latin Jazz: The Cleveland Jazz Orchestra with Humberto Ramírez

Friday, October 25, 7:30.
The Cleveland Jazz Orchestra teams
up with Puerto Rican virtuoso
Humberto Ramírez for an evening
of lively Latin jazz. Ramírez per-
formed and recorded with Tito
Puente and many of Puerto Rico's
leading big bands. \$20 and \$17,
CMA members \$17 and \$14.

Coming in November

Songs of "Madmen": The Bauls of
India, Friday, November 1, 7:30.
The U.S. premiere of Indian holy
men and women who pursue the
divine presence through ecstatic
singing and dancing.

Gala Music Series

\$20 and \$18; CMA and Musart
Society members, seniors, and
students \$16 and \$15; special
student rate at the door \$5.

Piffaro, The Renaissance Band

A Florentine Festival

Wednesday, October 2, 7:30.
This septet uses a splendid array of
period instruments to bring the mu-
sic of 15th- and 16th-century Flo-
rence to life, in celebration of the
exhibition *Raphael and His Age:
Drawings from the Palais des
Beaux-Arts, Lille*. Preconcert talk
with Ross Duffin and Adam Gilbert
at 6:30 in the recital hall.

Endellion String Quartet

Wednesday, October 16, 7:30.

Here's a rare opportunity to hear
one of Britain's finest string quar-
tets (violinists Andrew Watkinson
and Ralph de Souza, violist Garfield
Jackson, and cellist David
Waterman), winner of the Royal
Philharmonic Society Award for
Best Chamber Ensemble. In their
Cleveland debut they perform works
by Mozart, Thomas Adès, and
Beethoven. Preconcert lecture by
Stephen E. Hefling at 6:30 in the
recital hall.

Special Musart Mondial Concert

Red [an orchestra]

presents *Puppets and Spain*.
Wednesday, October 9, 7:30.
Jonathan Scheffer, conductor; Basil
Twist, designer and director. Cleve-
land's newest orchestra makes its
debut in a special performance
melding the art of music and pup-
petry. In the featured work, de
Falla's *Master Peter's Puppet Show*,
life-size puppets interact with a
puppet show to tell the story of Don
Quixote's rescue of a puppet maid-
en. \$15, \$25, \$35, and \$50; Musart
Society members \$10, \$20, \$30,
and \$40.

Piffaro



Musart Matinées

Marilyn Nonken, piano

Morton Feldman's *Triadic Memories*
Sunday, October 20, 2:30.
Morton Feldman (1926–1987)
developed a unique musical voice
while living in New York City in the
1950s, where he consorted with
numerous painters of the Abstract
Expressionist school (see article on
page 6). Through an exploration of
color and improvisation, Feldman
created a quiet and gentle minimal-
ist music. From the late 1970s, he
wrote epic works of which the hour-
long *Triadic Memories* (1982) is a
part. "This pianist enthusiastically
explores areas where a lot of pia-
nists fear to hang out, and she packs
enough artistry and technique for
the journey." —*The Village Voice*

Curator's Recitals

Sunday, October 6, 2:30.
Karel Paukert, organ. Works by
J. S. Bach, Reger, and Eben.

Sunday, October 13, 2:30.
Karel Paukert, organ and harpsi-
chord. Works by J. S. Bach.

Sunday, October 27, 2:30.
Karel Paukert, organ and harpsi-
chord, with *Noriko Fujii*, soprano
and *Sean Gabriel*, flute. Works by
Ibert, Langlais, Bolcom, and
Sowerby.



Art Encounters Lecture Series

Register through
the Ticket Center,
216-421-7350 or
1-888-CMA-0033.

\$60, CMA members \$40. Call the
Ticket Center to reserve.

Archaeology Discoveries in Ancient China

Three Wednesdays, 6:30. October
23, *The Quest for Immortality: Xian
Imperial Tombs*; October 30, *The
Three Star Mound: Sanxingdui,
Sichuan*; and November 6, *The
Return of the Buddha*. Marjorie
Williams, director of education and
public programs.

Magna Graecia

Three Fridays, November 1-15,
6:30. Barbara Kathman, assistant
director, docent program.

Guest Lectures

AIA Lecture: Ancient Cities of the Indus Valley

Wednesday, October 9, 7:00.
Jonathan Mark Kenoyer

A Tribute to Author Margaret Walker

Sunday, October 13, 4:00.
Prester Pickett, CAU; Regennia
Williams, CSU; and Elizabeth C.
Jones, CCC. Lectures and readings
from the work of Margaret Walker,
author and friend of Elizabeth
Catlett.

Frank Gehry's Peter B. Lewis Building: A Critical Response

Friday, October 18, 7:00.
Robert Bostwick, Collins Gordon
Bostwick Architects

Girl Culture

Wednesday, October 23, 7:30.
Lauren Greenfield, photographer

Raphael and the Reinvention of Drawing

Friday, October 25, 6:30.
Martin Clayton, Royal Library,
Windsor Castle

The Terracotta Altars from Gela, Sicily

Sunday, October 27, 4:00.
Rosalba Panvini, Museo Archeolog-
ico, Gela

FREE SYMPOSIUM

Antonio del Pollaiuolo: Master Renaissance Artist in Context

Saturday, October 5, 9:30-4:30.
Reserve your free tickets to this
conference featuring *Shelley
Langdale*, assistant curator of
prints and drawings, Philadelphia
Museum of Art; *Lorenzo Melli*,
Kunsthistorisches Institut,
Florence, Italy; *Suzanne Boorsch*,
curator of prints, drawings, and
photographs, Metropolitan Museum
of Art, New York; *Alison Wright*,
University College, London; *Evelyn
Lincoln*, associate professor of art
history, Brown University.



Gallery Talks

Enjoy a new series on Thursdays at
2:30, a chronological, in-depth
examination of the museum's re-
nowned collection, beginning with
ancient Egypt. Other regular talks
are 1:30 daily, Saturdays and Sun-
days at 3:00, and Wednesday eve-
nings at 6:00, plus Saturdays at
10:30 while museum art classes are
in session. Meet in the main lobby.
Talks with special themes are noted
here; other talks are general muse-
um highlights tours. The 1:30 talk
on the first Sunday of each month is
sign-language interpreted.

Raphael and His Age

Wednesday, October 2, Sunday the
6th, and Wednesday the 23rd, 1:30.
Saundy Stemen

Egypt: Old and Middle Kingdoms

Thursday, October 3, 2:30.
Barbara Kathman

Elizabeth Catlett: Prints and Sculpture

Wednesday, October 9 and Sunday
the 13th, 1:30. Kate Hoffmeyer

Egypt: New Kingdom and Greco-Roman Period

Thursday, October 10, 2:30.
Barbara Kathman

Designing Outside the Box: Gehry's Weatherhead Building

Saturday, October 12, 1:30.
Michael St. Clair

Early Christian and Byzantine Art

Wednesday, October 16 and Sunday
the 20th, 1:30. Mary Woodward

Ancient Greece

Thursday, October 17, 2:30.
Shannon Masterson

Raphael and His Age

Saturday, October 19, 10:30.
Saundy Stemen

Ancient Rome

Thursday, October 24, 2:30.
Barbara Kathman

Japanese Art

Saturday, October 26, 10:30.
Jean Graves

Raphael and His Age and Pollaiuolo's Battle of the Nudes

Sunday, October 27, 1:30.
Pat Ashton

Portraits

Wednesday, October 30, 1:30.
Debbie Apple-Presser

Ancient Near East

Thursday, October 31, 2:30.
Shannon Masterson

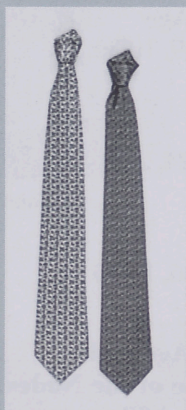
Take Note

The museum has won a number of **Design Awards** recently for publications and new media work. The American Association of Museums awarded the interactive gallery feature "Exploring Picasso's *La Vie*" an honorable mention MUSE award at its annual meeting. The museum also won numerous awards in the 2001 Ohio Museums Association design competition for publications including this magazine and the Annual Report, headed up by a Best of Show award for the *Egyptomania* education publication.

Save the date for the next **Estate Planning Seminar**, focusing on creating and preserving income through charitable estate planning on Wednesday November 13 at 4:00. Details are forthcoming.

Encourage your business to **Become a Corporate Member** of the museum—enjoy free exhibition tickets, store discounts, entertaining privileges, events for employees, and more. For a corporate member brochure, call 216-707-2152.

MUSEUM STORES OCTOBER SPECIAL



Mughal Tie

The inspiration for the floral design of these ties comes from a beautiful Mughal Indian painting in the museum's collection. The tie is available in gray or green. Members receive 30% off this item during the month of October.

Regular price \$38.00,
Members price \$26.60

To see more CMA products, please visit our online store at www.clevelandart.org.

Mark Your Fall Calendars

The **Members Previews** of *Magna Graecia: Greek Art from South Italy and Sicily* are Friday, October 25, 5:00–9:00 and Saturday the 26th, 10:00–5:00 (the public opening is October 27). Pick up your free tickets at the Ticket Center.

The Director's Circle preview is Thursday, October 24 at 6:00. Members at the Fellow, Patron, and Contributing level party on Saturday, October 26, 6:00–8:30. The general members party is 6:00 to 8:30 on Sunday, October 27. Invitation only; reservations required. Each event begins promptly at 6:00 with a **Curator's Lecture** by Michael Bennett.

If you are a new member, please join us for a **New Member Orientation**, Wednesday, November 6, 6:30–8:30. Learn about art, meet staff members, ask questions, go shopping, meet friends, and have fun. Space is limited. Reservations are a must: call 216-707-2268 or 1-888-269-7824, ext. 2268.

Don't miss **Members Shopping Days**, November 8–10, when you'll enjoy a 25% discount on all purchases at all museum stores (show your membership card). Free gift wrapping!

The **Annual Young Friends Scavenger Hunt** is October 18; e-mail youngfriends@clevelandart.org for details.

The Textile Art Alliance's periodic **Focus Fiber** exhibition features contemporary fiber art made within a 150-mile radius of Cleveland. This year's show, which runs through November 24 at the Beck Center for the Arts in Lakewood, is juried by Jason Pollen and gathers more than 60 pieces by 34 artists. Co-organized by the Cleveland Artists Foundation. Call 216-707-2256 or 216-521-2540.

Fans of Elizabeth Catlett might want to make a trip to the **Malcolm Brown Gallery** in Shaker Heights to visit a retrospective exhibition of prints and sculpture. The gallery has sold Catlett's work in Cleveland for more than two decades.

Trideca Society Events

The Henry Clay Frick Houses
Sunday, October 13, 2:00.

Martha Frick Symington Sanger, great-granddaughter of Henry Clay Frick, presents a slide lecture about the distinguished residences of this family, famous for their support of the arts. Sanger has recently published a book on the subject, and following the lecture she will sign copies of it and a biography of Frick at the museum store. Trideca Society members are admitted free; guests \$10.

Book Signing

Martha Frick Symington Sanger, author of *Henry Clay Frick: An Intimate Portrait* (1998) and *The Henry Clay Frick Houses: Architecture, Interiors, and Landscapes in the Golden Era* (2001), will sign copies of her books at the entrance to the museum store following her 2:00 Trideca lecture in the CMA lecture hall.

Cleveland Arts Prize

The 42nd Annual Cleveland Arts Prize awards ceremony takes place at the museum on Tuesday, October 15 at 8:00 in Gartner Auditorium, with opening remarks by Mayor Jane Campbell. Tickets are \$65, and include a 6:30 cocktail reception; Patron's tickets, which help underwrite the ceremony, are \$100. Those who wish to attend the ceremony only may do so free of charge, but reservations are required as seating is limited. Place your order by writing the Cleveland Arts Prize, P.O. Box 21126, South Euclid, Ohio 44121-0126. Please indicate the number and type of tickets desired. For more information, visit clevelandartsprize.org.



S M T W T F S
1 2 3 4 5
6 7 8 9 10 11 12
13 14 15 16 17 18 19
20 21 22 23 24 25 26
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Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.



The Murderers Are Among Us

1 Tuesday
Highlights Tour 1:30

2 Wednesday
Gallery Talk 1:30
Raphael and His Age ✓
Highlights Tour 6:00
Lecture 7:00
Introduction to Print Collecting
Film 7:30 *The Murderers Are Among Us* \$
Gala Concert 7:30 Piffaro:
A Florentine Festival

3 Thursday
Highlights Tour 1:30
Gallery Talk 2:30
Egypt: Old and Middle Kingdoms

4 Friday
Highlights Tour 1:30
Adult Studio Class Begins 6:00–8:30 *Painting in Oil* \$ R
VIVA! Concert 7:30 *Masters of Persian Music* \$

5 Saturday
International Symposium 9:00–4:30
Pollaiuolo \$ R
Fine Print Fair 10:00–5:00. CWRU Thwing Ballroom \$
Highlights Tours 1:30 and 3:00
Printmaking Demonstration 2:00–2:30

6 Sunday
Fine Print Fair 11:00–4:00. CWRU Thwing Ballroom \$
Gallery Talk 1:30
Raphael and His Age
Film 1:30 *In Those Days* \$
Family Workshop 2:00–4:30 *Sculpt It*
Recital 2:30 Karel Paukert, organ
Highlights Tour 3:00

8 Tuesday
Highlights Tour 1:30

9 Wednesday
Gallery Talk 1:30
Elizabeth Catlett: Prints and Sculpture
Highlights Tour 6:00
AIA Lecture 7:00
Ancient Cities of the Indus Valley
Film 7:00 *Roses Bloom on the Grave in the Meadow* \$
Concert 7:30 *Red* {an orchestra}

10 Thursday
Highlights Tour 1:30
Gallery Talk 2:30
Egypt: New Kingdom and Greco-Roman Period

11 Friday
Highlights Tour 1:30
Adult Studio Class Begins 6:00–8:30 *Drawing Sculpture* \$ R
Film 6:30
Constructive Madness

12 Saturday
Gallery Talk 1:30
Designing Outside the Box: Gehry's Weatherhead Building
Highlights Tour 3:00



The Alloy Orchestra accompanies Fatty Arbuckle silent movies on the 30th.

13 Sunday
Gallery Talk 1:30
Elizabeth Catlett: Prints and Sculpture
Family Workshop 2:00–4:30 *Sculpt It*
Trideca Lecture 2:00 *The Henry Clay Frick Houses*. Martha Frick Symington Sanger \$
Recital 2:30 Karel Paukert, organ and harpsichord
Highlights Tour 3:00
Lecture 4:00
A Tribute to author Margaret Walker

15 Tuesday
Highlights Tour 1:30

16 Wednesday
Gallery Talk 1:30
Early Christian and Byzantine Art
Highlights Tour 6:00
Film 7:00 *The Lost One* \$
Gala Concert 7:30 *Endellion String Quartet* \$

17 Thursday
Highlights Tour 1:30
Gallery Talk 2:30
Ancient Greece

18 Friday
Highlights Tour 1:30
Lecture 7:00
Frank Gehry's Peter B. Lewis Building: A Critical Response
VIVA! Concert 7:30 Cristina Branco \$

19 Saturday
Museum Art Classes Begin 10:15
Gallery Talk 10:30 *Raphael and His Age*
All-day Drawing Workshop 10:30–4:00 \$ R
Highlights Tours 1:30 and 3:00

20 Sunday
Gallery Talk 1:30
Early Christian and Byzantine Art
Gallery Talk 1:30
Family Tour
Film 1:30 *Kirmes* \$
Fresco Demonstration 2:00–4:00
Storytelling 2:00–3:00 *Tales from Africa II*
Recital 2:30
Marilyn Nonken, piano: Morton Feldman's Triadic Memories
Family Workshop 3:00–4:30 *Watchdogs and Other Guardian Pets*
Highlights Tour 3:00

22 Tuesday
Highlights Tour 1:30

23 Wednesday
Gallery Talk 1:30
Raphael and His Age
Highlights Tour 6:00
Lecture Series Begins 6:30 *Archaeological Discoveries in Ancient China* \$ R
Film 7:00 *Sissi* \$
Lecture 7:30 *Girl Culture*. Lauren Greenfield

24 Thursday
Highlights Tour 1:30
Gallery Talk 2:30
Ancient Rome

25 Friday
Highlights Tour 1:30
Members Preview 5:00–9:00
Magna Graecia
Lecture 6:30
Raphael and the Reinvention of Drawing
Concert 7:30 *Big Band Latin Jazz* \$

26 Saturday
Members Preview 10:00–5:00
Magna Graecia
Gallery Talk 10:30 *Japanese Art*
Highlights Tours 1:30 and 3:00

27 Sunday
Gallery Talk 1:30
Raphael and His Age and the Battle of the Nudes: Pollaiuolo's Renaissance
Film 1:30 *My Schoolmate* \$
Family Workshop 2:00–4:30 *Ancient Art Feast*
Recital 2:30 Karel Paukert, organ and harpsichord with Noriko Fujii, soprano and Sean Gabriel, flute
Highlights Tour 3:00
Lecture 4:00 *The Terracotta Altars from Gela, Sicily*
Members Party 6:00–8:30 *Magna Graecia* T

29 Tuesday
Highlights Tour 1:30

30 Wednesday
Gallery Talk 1:30
Portraits
Highlights Tour 6:00
Film 7:30 *The Alloy Orchestra Accompanies Arbuckle & Keaton Comedy Shorts* \$

31 Thursday
Highlights Tour 1:30
Gallery Talk 2:30
Ancient Near East

T Tickets required
216-421-7350

✓ Sign-language interpreter

\$ Admission charge

R Reservation required

The Cleveland Museum of Art

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Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Web Site

www.clevelandart.org

Ticket Center

216-421-7350 or
1-888-CMA-0033
(closes at 8:00 on
Wednesday and
Friday)

Membership

216-707-2268
membership@clevelandart.org

Museum Stores

Museum
216-707-2333
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound

Audio guide of the collection. Free.

General Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Still Lifes Café

Closes one hour
before museum.
Oasis Restaurant:
Sunday brunch
11:00-2:30; reser-
vations recom-
mended; call 216-
707-6890

Ingalls Library Hours

Tuesday-Saturday
10:00-5:00,
Wednesday until
9:00. Slide library
by appointment
(216-707-2545)

Print Study Room Hours

By appointment only
(216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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